

SCL ----- SOUNDTRACK CORRESPONDENCE LIST.

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Well, here it is--another jam-packed issue of the SCL/SCORE newsletter. I've been particularly busy lately, and I've also been waiting for some feedback, so this newsletter was delayed a few weeks. But, never fear, here it is. The next newsletter will be the super-duper Anniversary Issue, and it will be out in of June. TYPESTYLE & FORMAT--You'll notice that this month SCORE is in the same style as the SCL, and also that the type is more condensed. That's because, what with the Goldsmith discography and all, the initial draft of the SCL was some 5 pages in last month's format. Rather than cut the Goldsmith discography, which I really wanted to print, I--with Andy's agreement--reduced the typesize overall and retyped SCORE on my computer so it would take up less space. This may be done in future months--you'll notice that the SCL format is continually fluctuating, and that's because for me the format fits the content, and not vice versa as with some organizations. From what I have heard, the new laserwriter format went over well, and the laserwriter format is something I will continually try to do. And, speaking of... SCORE--Look for the final Score of the year nominations next month, and since the subject has been going on for quite some time now, Andy says he'll probably end it next month, instead of waiting another few months for people to pick winners. Also, the third page (or equivalent) of SCORE will generally be a special feature from now on. MARK HAMILTON'S MOVIE REVIEWS--I haven't heard a peep. Mark is at college, so he probably has other things he has to do. This will be out eventually. MICHAEL THOMPSON'S SCL SOUNDTRACK LIST--Michael has enough to work with for now and will be getting around to formulating a catalog a.s.a.p. He wishes to thank everyone

who has sent in his or her list, and asks everyone's patience in getting it out. This will be well worth it when completed. ADDRESSES--One address change this month, and that's for Paul Andrew MacLean, the Goldsmith Society representative who provides me with much of my album news. Paul's in California giving the film industry a go, and his address is: 7025 Woodley Ave. #208, Van Nuys, CA 91406 USA. Also, I've asked Jeanny Driscoll if the address Steven Speed is at now is the same one Howard gave me shortly before his death, and if it is I will try and contact him. WHO'S ROB NICHOLS?--Rob Nichols, who contributed a review to SCORE this month, is someone who has been corresponding with Andy Dursin, and may be joining the SCL soon. Anyway, that answers the question, "Who's Rob Nichols?" OSCAR WINNERS--As many may know, Dances With Wolves won Best Score, and, though I'm not sure of it, Dick Tracy (Stephen Sondheim) won best song. Barry looked like hell on stage, and his voice sounded strained, due to his recent illness which kept him from scoring Licence to Kill two summers ago. Does anyone know exactly what he was sick with? In any case, it was good to see him win. GOOD NEWS AND BAD NEWS--Many of you have probably received the letter from Montsé Marín about Craigh Shergold, the 7 year old terminally ill English boy who wants to receive billions of get well cards to get into the Guinness book of world records. The good news is that Craigh got his wish and got enough letters to break the record; the bad news is that that was several months ago, and according to a New York Times article of several months ago, the mother is now asking people to stop sending letters. So, all Montsé's work, at least recently, has been for naught (it certainly was

a good cause, however). So, don't send any letters. PUBLICITY--Due to urging from Mark Ernst, I've placed an ad in the Fan Network of Starlog. It should run in some six months, I suppose. I've also given Mark Ernst a copy of the SCL flier to distribute at comic cons. If all goes as Mark says it did for his APA (amateur press association) we should have an additional 50 members soon. SOCIETY FOR FILM MUSIC PRESERVATION--This is, along with the Goldsmith Society, one of the well established soundtrack organizations. Paul MacLean has recommended it, and Andy Dursin has supplied me with a flier (copies available upon request). Paul also says he attended the organization's Career Achievement Award for John Williams banquet on March 8th and got to meet Chris Young, Basil Poledouris, David Raskin, Fred Steiner, John Scott (for the 2nd time) and Jerry Goldsmith (for the 3rd time). The Society is largely interested in preserving Golden Age film music tapes and sheet music, from what I can see. It is more historical than the kinds of things done here in the SCL, but it still seems quite interesting. Dues are very high, unfortunately (\$30 per year, minimum). HOWARD--I have received a very nice letter back from Howard's mother--she wishes our club great happiness and success, and also asks me to thank the members for their kind concern. NOSTALGIAPHON--Mark Ernst tells me of this mail-order firm he used to order obscure and hard-to-find items from. Their address is PO Box 13205, Columbus, OH 43213 USA, and I will be contacting them soon if I remember to (and that's the truth). They used to have a catalog, newsletter, and reviews dealing with film music, but Mark doesn't know if they still exist.

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SCL/SCORE April/May 1991 word count: 6006 words

CURRENT SCORES -- From the New York Times of April 21, 1991

Class Action	James Horner	Varèse	Mister Johnson	n/a	
Comfort of Strangers	n/a		Mortal Thoughts	Mark Isham	
Daddy Nostalgia	Antoine Duhamel		New Jack City	n/a	
Dances With Wolves	John Barry	Epic	The Object of Beauty	Tom Bahler	
Defending Your Life	Michael Gore	Columbia	Oscar	Elmer Bernstein	Varèse
Drowning By Numbers	Michael Nyman		Out For Justice	David M. Frank	Varèse
Home Alone	John Williams	CBS	Silence of the Lambs	Howard Shore	MCA
Impromptu	John Strauss		Sleeping/Enemy	Jerry Goldsmith	Columbia
Journey of Hope	Manfred Eicher		Spartacus (re-release)	Alex North	MCA
A Kiss Before Dying	Howard Shore		Toy Soldiers	Robert Folk	
La Femme Nikita	n/a		Turtles II	John Du Prez	SBC
The Marrying Man	n/a				

ST:TNG FOURTH SEASON GUIDE

Best of Both Worlds II	Jones	The Loss	McCarthy	The Nth Degree	Jones
Family	McCarthy	Data's Day	Jones	Q-Pid	airs on: 4-27-91
Brothers	Jones	The Wounded	McCarthy	Drumhead	5-4-91
Suddenly Human	McCarthy	Devil's Due	Jones	Civil Wars	5-11-91
Remember Me	Chattaway	Clues	McCarthy	The Host	5-18-91
Legacy	McCarthy	First Contact	Jones	«Data story»	6-8-91
Reunion	Jones	Galaxy Child	McCarthy	«unknown title»	6-15-91
Future Imperfect	McCarthy	Night Terrors	Jones	«season finale»	6-29-91
Final Mission	Jones	Identity Crisis	McCarthy		

SOUNDTRACK QUIZ

Quick! Cover the right side of the table with your hand! It's the soundtrack quiz from Amer Khalid Zahid, originally intended for SCORE but passed on to the SCL due to lack of space (Andy has also made a few minor corrections, as have I).

Question	Answer
1. How many Oscars has John Williams won?	3 - Star Wars, Jaws, and ET
2. What was Goldsmith's first electronic score?	Runaway
3. Who introduced John Williams to George Lucas?	Steven Spielberg, in April 1975
4. When was the 90 minute Star Wars score recorded?	March 1977
5. In how many sessions was that score completed?	14
6. For which 1982 film was Goldsmith nominated for an Oscar?	Poltergeist [and I hope you didn't peek on the discography]
7. For which character did John Williams write a separate theme for in Superman IV?	We don't know! Amer had "Nuclear Man" written down, but Andy thinks it was Lois Lane. If you know, we'd be glad to find out ourselves.
8. Who adapted and conducted the score for Superman IV?	Alexander Courage
9. Danny Elfman is not professionally trained for music composition. True or false?	TRUE
10. Who won an Emmy for Raiders of the Lost Ark: The Movie on Record?	Ben Burt, sound designer for Lucasfilm
11. Who scored "Wizards of the Lost Kingdom"?	Christopher Young, with stock music from James Horner (Battle Beyond the Stars).
12. Who scored the music for Alfred Hitchcock's The Birds?	Trick question! There was no musical score--Bernard Herrmann provided the sound FX for the birds.
13. What famous Western score was composed by Elmer Bernstein? [hint: is used by Horner in Battle Beyond the Stars]	The Magnificent Seven
14. Who wrote the lyrics for the song "Can You Read My Mind?" from Superman?	Leslie Bruccusse
15. Which song from the 1940 animated Pinocchio was interpolated by John Williams in CE3K?	"When You Wish Upon A Star"
EXTRA CREDIT: A little bit of trivia from Paul MacLean: Who composed the theme for Taxi Driver?	Jack Hayes--Herrmann died before the score was completed. The theme might've been based on a Herrmann melody, but it was really by Hayes

JERRY GOLDSMITH DISCOGRAPHY

This is from the Goldsmith CD Andy Dursin has from Varèse Sarabande. Mark Ernst has asked me where to find such discographies (he specifically asks about Goldsmith, Polledouris, Barry, Horner, and especially John Williams). I sent him my Horner discography, which I may print at a later date, and the fractured Barry discography I have (it only includes a few years of the early 60's). If you have any such discographies, please let me know (so I can print it here), or contact Mark himself, I suppose. The discography here contains only films, and breaks down around 1988. KEY for NOTE column: *=soundtrack album released, N=nomination, A=award, O=Oscar, E=Emmy, G=Grammy, GG=Golden Globe, TV=TV Movie, TVMS=TV mini-series.

Yr.	Film	Note
57	Black Patch	
59	City of Fear	
	Face of a Fugitive	
60	Studs Lonigan	
61	The General With the Cockeyed I.D.	Documentary
62	Freud	*,ON
	A Gathering of Eagles	
	Lonely Are the Brave	

	The Spiral Road	
63	Lilies of the Field	*
	List of Adrian Messenger	
	The Prize	*
	The Stripper	
	Take Her, She's Mine	
64	Fate Is the Hunter	
	Rio Conchos	
	Seven Days in May	GGN
	Shock Treatment	
65	The Agony and the Ecstasy	Prologue Music
	In Harm's Way	*
	Morituri	
	A Patch of Blue	*, ON
	The Satan Bug	
	Von Ryan's Express	
66	The Blue Max	*
	Our Man Flint	*
	The Sand Pebbles	*, ON
	Seconds	
	Stagecoach	*
	The Trouble With Angels	*
67	The Flim-Flam Man	
	Hour of the Gun	*
	In Like Flint	*
	Warning Shot	*
68	Bandello	*
	The Detective	
	Planet of the Apes	*
	Sebastian	*
69	The Chairman	*
	The Illustrated Man	
	Justine	*
	100 Rifles	
70	The Ballad of Cable Hogue	
	The Brotherhood of the Bell	TV
	Patton	*, ON
	A Step Out of Line	TV
	Tora, Tora, Tora	
	The Traveling Executioner	
71	Cable Car Murder	TV
	Crawlspac	TV
	Desperate Mission	TV
	Do Not Fold, Spindle, Or Mutilate	TV
	Escape From Planet/Apes	
	The Homecoming	
	The Last Run	*
	The Mephisto Waltz	
	The Wild Rovers	*
72	The Man	
	The Other	
	Pursuit	TV
73	Ace Eli / Roger of the Skies	
	The Don Is Dead	
	The Going Up of David Lev	TV
	Hawkins on Murder	TV
	One Little Indian	
	Papillon	*, ON
	Police Story	TV
	The Red Pony	TV, EA
	Shamus	
74	Chinatown	*, ON, GGN
	Indict and Convict	TV
	QB VII	*TVMS, EA, GN
	S.P.Y.S.	

	A Tree Grows In Brooklyn	TV
	Winterkill	TV
75	Babe	TV, EA
	Breakout	
	A Girl Named Sooner	TV
	Medical Story	TV, theme only
	The Reincarnation of Peter Proud	
	Take A Hard Ride	
	The Terrorists	*
	The Wind and the Lion	*ON, GN
76	Breakheart Pass	
	Logan's Run	*
	The Omen	*O A /Best Score, ON /Best Song, GN
77	The Cassandra Crossing	*
	Contract On Cherry Street	TV
	Damnation Alley	
	High Velocity	
	Islands In the Stream	*
	MacArthur	*
	Twilight's Last Gleaming	
78	The Boys From Brazil	*ON
	Capricorn One	*
	Coma	*
	Damien: Omen II	*
	Magic	
	The Swarm	*
79	Alien	*GN, GGN
	The Great Train Robbery	*
	Players	
	ST: TMP	*ON, GGN
80	Caboblanco	
81	The Final Conflict	*
	Masada	*TVMS
	Outland	*
	Raggedy Man	
	The Salamander	
82	The Challenge	
	First Blood	*
	Inchon	*
	Night Crossing	*
	Poltergeist	*
	The Secret of Nimh	*
83	Psycho II	*
	Twilight Zone: The Movie	*
	Under Fire	*ON, GGN
84	Gremlins	*
	The Lonely Guy	*
	Runaway	*
	Supergirl	*
85	Baby: Secret of Lost Legend	
	Explorers	*
	King Solomon's Mines	*
	Legend	*European release
	Rambo II	*
86	Hoosiers	*ON
	Link	*
	Poltergeist II	*
87	Extreme Prejudice	*
	Innerspace	*
	Lionheart	*
88	Criminal Law	
	Rambo III	*
	Rent-A-Cop	*
	Warlock	*

SCORE NEWS

Some news here from Andy Dursin, listed as follows: ****Andy reports that Michael Kamen is scoring Robin Hood: Prince of Thieves, the new Kevin Costner film which opens in May. Trailer for the film shows Sherwood Forest to be dead, drab, dreary, and dull, instead of the bright green Sherwood Forest people expect. Trailer for the film is also noted for using Willow music. On another Robin Hood note, Starlog recently ran some articles on the various interpretations of the Prince of Thieves (issue #166), and ST:TNG's April 27th episode has Q transporting Picard into that very same role. **Robert Folk is scoring Toy Soldiers, a Tri-Star movie about reform school kids kept captive at their school, and it's supposed to opening right around now. **Mark Isham has scored Moral Thoughts,**

and Alan Rudolph film with Demi Moore and husband Bruce Willis which has supposed already opened "in some areas." ****David Michael Frank, whoever he is, has scored the new Steven Seagal film, Out For Justice. The score is most likely synths and hard rock songs which help sell soundtrack albums. Andy also reports that The Hard Way "wasn't too good," and that Horner's score for Class Action, "which was an excellent family-drama set against a courtroom backdrop," was a "slow, moody jazz soundtrack with a brief piano motif that sounded a little bit like The Russia House mixed with Williams' Presumed Innocent, but not much." In other score news, John Du Prez (Turtles I, UHF) has returned to score Teenage Mutant Ninja Turtles II--the soundtrack, mostly Vanilla Ice & friends rock**

songs, has been advertised one TV, the first soundtrack ad I've ever seen with a TV ad. For the latest Star Trek VI rumors, Andy says he read in the NY Times that the film has been placed on a tight (\$27 million) budget by Paramount, so that the film will have to reuse all their old sets and costumes. While ILM is doing the FX, it is likely they will be instructed to cut corners as well, which is a bummer because it's exactly what the series doesn't need to go out with a bang. Preliminary shooting has begun up on an Alaskan glacier. Starlog has reported that the probable release date will be in Spring 1992, missing the 25th anniversary (but if it means a better film, it doesn't bother me).

ALBUM NEWS

A ton of news here from Paul Andrew MacLean, the first of it being bad: Silva Screen will not be doing a complete Legend album as previously reported. Paul has little of the details, but rumor has it that the order came from Goldsmith himself, which is rather odd. Goldsmith gave the OK to Doug Fake to do Rambo III, he is working with Intrada to release another reissue of one of his scores with additional music, but he won't give the OK to re-record Legend? Weird. I'll have details as soon as Paul gives them to me. All

is not lost, however, as Vincent Jaquet Francillon (SPMF vice-president) is looking into the possibility of screening Legend with a live orchestra, chorus, and synths (Goldsmith has given his permission to that). Even if the screening is impossible, a suite of the score will be presented in concert if possible. For album news, John Scott is releasing a CD on his JOS label of himself conducting his own film scores, among them: end title from "The People That Time Forgot," suite from "North Dallas Forty," suite from

"Antony and Cleopatra," and tracks from "The Shooting Party" and "Cousteau Amazon." Concerning the aforementioned Robin Hood, Prince of Thieves, Paul reports that the score has yet to be recorded, will probably be recorded by The National Philharmonic, and that Segue Music is editing the music. The film is now being temp-tracked with other Kamen soundtracks. Director Kevin Reynolds reportedly chose Kamen because Kamen is the closest thing to classical English music.

WANTED

****Michelle Drayton, as far as I know, is still looking for V-The Final Battle (McCarthy) and Looker (Nitzsche). I called Footlight Records about V, and they don't have it. I don't know if there even is a soundtrack for Looker, the 1981 film with Susan Dey of LA Law, and I'll be checking the end credits the next time the film's on HBO. **I have mailed an 89 page Star Tech catalog off to Jeanny Driscoll, but I have yet to hear from her. Her want list is for: all ST and SW soundtracks on cassette, any ST pins and also any Starfleet uniforms, second-hand or new, size 38. She will supply tapes and pay postage for anyone**

who will tape any soundtracks of the following shows: Battlestar Galactica, Star Wars, any ST or ST:TNG. Star Tech features a long 172-item (though overpriced) soundtrack list, including the elusive Indiana Jones/Temple of Doom CD, and a large audio tape selection of most all movies and TV shows. ****Jeff Delk has supplied me with some blank audio cassettes, and I am already fulfilling most of his wants (Jeff just wants the music for the most part, not an original album/CD for collection purposes). Jeff is still looking for copies of the following soundtracks, ones which I don't have or else**

I'd do it myself: Tron, Solarbabies, Beauty and the Beast (see Q's and A's) and Beverly Hills Cop (from a CD). Jeff has also asked about where he can obtain video tapes of such SF TV shows as: Star Trek, ST:TNG, Robotech, Star Trek Animated, Beauty and the Beast, and older shows like Battlestar Galactica, Land of the Giants, etc. Well, Jeff is once again in luck as a sister organization of Star Tech, FBN Video, provides such [bootleg] copies. Send \$2 to Star Tech for the FBN video catalog (address is the same-- PO Box 456, Dunlap, TN 37327 USA).

QUESTIONS AND ANSWERS

Q: From Angel Luis Santana: "Is there a Bill Conti soundtrack for The Big Blue, since the Eric Serra one isn't the same?"

Q: From Michael Thompson: "Has 'The Terminator' turned up on CD? It's not listed by Movie Boulevard. And has anyone heard anything about Terminator 2: Judgement Day?"

Those questions are, of course, holdovers from last month. Michael Thompson now tells me that he does have Terminator on vinyl--he's just looking for a copy on CD. I'll put the Terminator CD in the wanted section next newsletter if I don't hear to do so

otherwise. ****The following are questions asked of me, but since I don't know I'm going to ask everyone else. First of all...**

Q: Michelle Drayton wants to know if there's a soundtrack to Flatliners.

I checked my back issues of the SCL from the fall, and I don't have one listed. Can anyone confirm whether or not this exists? Now, secondly, a few things Jeff Delk asked of me that I don't know:

Q: Jeff Delk wants to know about the Beauty and the Beast soundtrack I vaguely know about. I believe it's the music to the show plus some voiceovers of Vincent

reading poetry. Does anyone know for sure?

Q: Jeff also had on the first want list he sent me Bill and Ted's Excellent Adventure, Ferris Bueller's Day Off, Some Kind of Wonderful, and Young Guns II. I told him those soundtracks are all rock songs (I know Young Guns II is). Does anyone know if I was right?

That's all for this section. If anyone knows the answers to any of these, please let me know.

BUY AND SELL

As before, Angel Luis Santana is the only contributor to this section--he is offering to trade cassettes of Top Gun, Rocky IV, Salsa, Star Trek II, CE3K, and Batman (Prince) for CD's of Black Hole, Alien, Conan, Superman

II, Supergirl, or King Kong (1976). Angel will trade on a 3 cassettes to 1 CD basis. I know that CD's exist for Supergirl, Alien, and Superman II (which is a new release, a single CD combining Ken Thorne's scores for

Superman II and III), CD's might exist for the two Conan films and King Kong, but I don't think there is a CD for The Black Hole. I'll keep it listed up there just in case it does exist, but I really don't think it does.

SCORE

ANDY DURSIN, PO BOX 846, GREENVILLE, RI 02828 USA

APRIL 1991, #5

A few special-interest articles in addition to some member reviews comprise this edition of SCORE. As always, the review requirements:

- 1) Three to four sentences in length.
- 2) Try to include in your review: running-time of album, record label (and ordering number), composer, along with any "special" information, i.e. booklet notes, bonus tracks, etc.

3) You are free to review anything you want to, but try to keep reviews to releases done within the last couple of years. Re-releases do count. If you want to, put together several reviews about older releases by a certain composer (like last issue's James Horner section by Mark Hamilton). However, please try to keep your reviews to a minimum due to print space.

4) Grades from A to F.

NEW RELEASES

Plenty of brand new soundtracks filling the stores after several sluggish months. In addition, a few re-releases have also popped up, available for the first time on CD.

EARTHQUAKE. Music by John Williams. Varèse Sarabande CD, Tape (VSD/C-5262). 13 tracks-- 34:13/// The first of three Varèse re-issues of past John Williams scores (both originally out from MCA) is for the 1974 disaster epic "Earthquake." (That's the one with the "Sensurround" device that flopped in theaters.) This is a dated Williams score, filled with the kind of 1970's jazz moods that most people want to forget, and some action music that's definitely not up to Williams' usual standards of excellence. The album has one bonus track originally deleted from subsequent MCA issues of the soundtrack, along with some neat special effects material that nearly blew out my stereo speakers. Much better are Williams' excellent scores for far superior disaster films, "Towering Inferno" and "Poseidon Adventure," both not yet available on CD. C

THE EIGER SANCTION. Music by John Williams. Varèse Sarabande CD's and cassettes (VSD/C-5277). 13 tracks-- 35:40/// Clint Eastwood's 1975 action-adventure film "The Eiger Sanction" is not regarded as a classic by any means, but John Williams' terrific, rich score may be deemed one of the best of its type. Skillfully blending a smooth jazz theme with big, vast symphonic material (written for climbing a huge mountain), Williams' classical/jazz score is a winner all around. Fast-moving when it needs to be, slow and waxy when it relates to Eastwood's romantic escapades, "The Eiger Sanction" is a highly recommended score on every count. A-

GHOST STORY. Music by Philippe Sarde. Varèse Sarabande CD's and cassettes (VSD/C-5259). 10 tracks-- 35:19/// Originally released by MCA in 1981, this soundtrack is highly recommended to anyone who enjoys horror scores and, simply put, soundtracks in general, because "Ghost Story" is the second-best score for a horror movie in the 1980's (second only to Goldsmith's original "Poltergeist"). Philippe Sarde's rich, symphonic score features some warm romantic themes in addition to a truly haunting waltz that reappears throughout the soundtrack. Grand and dramatic, "Ghost Story" won't chill your bones, but it is great music. Many composers of horror films who use a cheap synthesizer to convey "terror" should take a lesson from Sarde and this score. A-

DRACULA. Music by John Williams. Varèse Sarabande CD's and cassettes (VSD/C-5250). 11 tracks-- 36:17/// This was re-released last year at this time, and this has to be John Williams' most under-rated score among his long list of fantastic musical accomplishments. Written during a period when he scored "Star Wars," "Close Encounters," and "The Fury" but not before he scored "Raiders," Williams' beautiful score is romantic, stylish, scary, but not overdone. While the 1979 "Dracula" film (with Frank Langella and Laurence Olivier) didn't measure up to expectations, Williams' score went beyond them, and is yet another example of why Williams is the most popular and successful film composer of our time, if not in the history of the movies. A

-Andy Dursin

MEMBER REVIEWS

RAMPAGE (1988). Music by Ennio Morricone. Virgin CD, tape, LP (2-90644). 13 tracks-- 33:12/// If I had to choose an example of a "weak" score by Morricone, then this effort for the William Friedkin film "Rampage" would be one. When career retrospectives are done for film composers, then this outing by Morricone will not be considered one of his best, such as Alan Silvestri's "The Abyss." Most of the time the tracks seem, at best, incidental; something equivalent to a movie-of-the-week score. The music merely fits the tense and suspenseful nature of the film, but really nothing more. Thusly, this score only gets a C-. (C- stands for "Could've Been Better") -Terry Broz

(Ed's Note: The movie itself was never released to theaters in the U.S., and has yet to make it to video. The reason being was the folding of DEG-DeLaurentis Entertainment Group, back a few years ago. Some DEG films, like "Bill & Ted's Excellent Adventure" and "Earth Girls Are Easy," found homes at other studios. But others, such as "Rampage," are still on-the-shelf. Also, does anyone agree/disagree with Terry on Silvestri's "The Abyss"? Most critics liked the score, with Leonard Maltin calling Silvestri's soundtrack "A great score.")

HALLOWEEN. Music by John Carpenter. Varèse Sarabande CD's and Cassettes (VSD-47230, STV-81176 for tape). 11 tracks-- 32:29/// Like "Jaws," "Halloween" possibly has one of the most recognized main title themes in movie history. The simplicity of the music makes it all the more frightening and effective. All the tracks, especially "Laurie's Theme," perfectly capture the essence of Fall, the cool windy weather and falling leaves, pumpkins sitting on the porches (watching you), and the feeling Michael Myers could be

standing behind any tree. You may want to look over your shoulder a few times while you listen. A -Rob Nichols

(Ed's Note: Special thanks to Mr. Nichols for scaring the hell out of me while I typed up his review [and for scaring the hell out of me as I re-typed it--Lukas]. Varèse carries all of the other "Halloween" soundtracks for those who are interested.)

GREMLINS 2. Music by Jerry Goldsmith. Varèse Sarabande CD's and cassettes (VSD-5269). 12 tracks-- 37:48/// This album surpasses the original because it's more lengthier but it's not as wild as it was before. The tone of the album has become much softer. While Goldsmith has reprised "The Gremlin Rag" and "Gizmo's Theme" in "Gremlin Credits" and "Leaky Faucet" he has based on it another theme as in "Pot Luck." In addition to Gizmo's own voice we also hear whirring sounds and train engines hotting which really adds to the comedic element of the score abetted by some clever electronic arrangements. Overall it's a very bright, cheerful and exciting score. B+

PATTON. Music by Jerry Goldsmith. Silva Screen Records (PolyGram cassette w/dialogue still available in selected outlets). 12 tracks-- 32:58/// Of all war scores that Goldsmith has done this one stands above all. He has masterfully portrayed the entire "drama" of war in this grand and stirring score. There is rampant sadness, joy and triumph in nearly all the tracks. This album is not only a delight but provides a musical education to the listener. In "Winter's March" we can almost feel the reluctance and hardships faced by the soldiers of war; something akin to the Gulf War. It's a great album which will

look great among your collection but don't expect to hear the famous dialogue in the last track as there was none that I could hear. A-

-Amer Khalid Zahid

(Ed's Note: Amer notes that he has not seen the original "Patton" release since his review was based on a copy given to him by a friend. So it's not clear if this album is indeed from Silva Screen. The PolyGram cassette I bought last year was a bargain re-issue but did contain two George C. Scott speeches at the beginning and the end--did the original (first) release of the album not contain the dialogue?)

RUNAWAY. Music by Jerry Goldsmith. Varèse Sarabande (VCD-47221, in all formats, but discontinued completely). 14 tracks--36:33/// As many people know, this was Goldsmith's first all-electronic score, well suiting the futuristic film (one can't help but wonder what the film would be like with an orchestral score, however). Goldsmith gets amazing power out of non-real instruments, creating

action themes, a love theme, and a bad-guy theme. Very interesting to listen to--act now to get it!!! Only complaint is that the synths sound too much like synths, and the screeching electronics can wear on the nerves. A-

-Lukas Kendall

(Ed's Note: "Runaway," as Lukas mentioned in last month's SCL, is available from Footlight but anyone who is interested should take immediate action since the album, originally available in all formats, has been completely discontinued. Although Varèse may re-issue this 1984 score at some point, it probably won't be anytime soon. So send out now!

TRIVIA: What two Star Trek Film scores were nominated for Academy Awards? (hold in mirror to read answer)

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